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in actual marking of the constituent elements of the verse, the pupil is apt to get merely the beginning and the end of the verse right (the coincidence of ictus and word accent in the last two feet helps greatly there to keep him from going astray), he is apt to do strange things with the middle portions of the verses. (2) Oral practice in the reading of hexameters should, therefore, be supplemented by constant written work. After reading an array of papers presented by candidates for admission to college one is strongly inclined to suspect that that examination is the very first time in the pupil's life in which he has attempted to indicate in writing the composition of a hexameter verse. If this suspicion is in any sense well-founded, we have put our fingers on a matter which needs correction and at once. In a paper on the Teaching of Vergil in the High School Professor Johnston went so far as to hold that the pupil should never attempt to read the hexameter aloud, but that he should be required to indicate in writing the scansion of hundreds of verses. I cannot agree with this position in toto, but if either of the two possible methods, oral reading or written analysis, is to be employed to the exclusion of the other, I should prefer Professor Johnston's plan.

CHARLES KNAPP.

REVIEWS

The Progress of Hellenism in Alexander's Empire.

By John Pentland Mahaffy. Chicago: The University of Chicago Press (1905). Pp. VI + 154.

Through Alexander's conquests and the new Greek cities that he and the Diadochi planted, the language and culture of the Greeks were spread over Egypt and Western Asia. When Greek thus became the common language of the East, the interchange of ideas was easier, men's sympathies were widened, and national barriers were in part broken down. From this mingling of Hellenes and Orientals resulted a form of culture less pure but far more widespread than that of Greece in the days of her independence and comparative isolation. Droysen called it "Hellenism". It must not, however, be assumed that no traces of Hellenism are found before Alexander's time. In the first of the six lectures that make up this volume Mahaffy deals with Xenophon as the "Precursor of Hellenism", and dates its origin from the time when Athens lost her political and literary supremacy in Greece. The varied experiences of his life and his contact with the outer world gave Xenophon broader and more cosmopolitan views than his contemporaries. He believed in the planting of colonies and the expansion of the Greek race. In his *Cyropaedia* and *Oeconomicus* Mahaffy thinks that he dimly foreshadowed the conquest of the East by an absolute monarch with the capacity to rule. Hence,

"in the main features of his life and teaching Xenophon represents the first step in the transition from Hellenedom to Hellenism".

The next three lectures are concerned with the progress of Hellenism in Macedonia and Greece, Egypt, and Syria. To accomplish his purposes Alexander availed himself of the Macedonians' skill in war and the culture of the Greeks, the one to conquer the world, the other to unify it after it was conquered. Under the Antigonids Macedonia did a great service to the world in standing as a barrier against the invading hordes of northern barbarians to protect the culture and refinement of Greece from certain destruction.

To Alexandria with its Library and Museum the world owes much: the Septuagint, the development of pure mathematics and mechanics, Neo-Platonism, and the rich Alexandrian literature, notably the idylls of Theocritus and the love-story, the literary original of the novel. This literary and scientific activity was fostered by the first and second Ptolemies in their effort to make Alexandria the rival of Athens, but the rest of Egypt was never Hellenized. There was no union of the Greek and the Egyptian civilizations, and no amalgamation of the races. Egyptian society remained separate and distinct, and a national reaction beginning under the third Ptolemy resulted in resistance and open insurrection against the oppression of the fourth and fifth; and in the end "it was the Ptolemies who became Egyptian, not the Egyptians who became Hellenistic".

The vast conglomerate of dissimilar races called Syria included Syria proper, Coele-Syria, Palestine, most of Asia Minor, Mesopotamia, Persia, and Media. Syria proper, with Antioch the capital of the Empire, became the peculiar home of Hellenism, which was more deeply rooted here and lasted longer than in Alexandria, but unfortunately the works of no native writer have survived, and earthquakes have ruined Antioch and hidden it from sight. Coele-Syria and northern Palestine also were extensively Hellenized. Pergamum, the capital of a separate kingdom, was the center of civilization and art for Asia Minor. It was a regular Greek city in its form of government, and had a library and school of Homeric critics. It contributed greatly to the welfare of Hellenism by repelling the invading Gauls and then celebrating these victories by great works of art which formed a new school of sculpture.

In the fifth lecture, *General Reflections on Hellenism*, Mahaffy discusses the preservation of the masterpieces of Greek literature by means of the Library at Alexandria and their circulation through the extensive trade in books, the critical study of the old literature and the production of new works that had more influence on Roman writers and through them on European literature than all that went before. It was not therefore a period of decline—

this came later in imperial times—but a period of the broadening out and diffusion of culture. Neither was it a time of decline in art; witness the Sarcophagus of Sidon, the Victory of Samothrace, the Venus of Melos, and the Corinthian style of architecture.

The Jews of Palestine, which was on the highway between Egypt and Syria, were deeply influenced by the Hellenism of these two countries, by the Greek cities in their own midst, and by the Hellenistic party in Jerusalem itself. Christ's public teaching was mainly in Greek, and afterward Greek was the exclusive vehicle for the propagation of the gospel. Mahaffy maintains that the learning of the Greek language implied mental training, and that the Hellenistic world was more cultivated than men ever have been since, especially in methods of rational argumentation, and he cites in proof the subtle arguments and close reasoning of St. Paul's epistles, which were addressed not to the intellectual but usually to the middle and lower classes. Furthermore, the simplicity and reasonableness of the New Testament narratives, and the conception of the *Logos*, viz. Divine Reason incarnate in Christ, are also due to contact with Greek culture. Saul of Tarsus, the seat of a famous school of Stoic philosophy, was imbued with the spirit and doctrines of Stoicism, and, in consequence, his language and thought, unlike that of the gospels, are often Stoic. These are some of the Hellenistic Influences on Christianity that are pointed out in the last lecture.

These six lectures were delivered at the University of Chicago in the summer of 1904 by the well-known author of *Greek Life and Thought from the Death of Alexander to the Roman Conquest* (2nd ed., 1896), which covers the same period. It would be easy to criticise his grammar, vocabulary, and style, and the dearth of references to modern works other than his own, but it is more to the point to call in question his overestimate of Xenophon, his view that the penance and vigils of the Purgatory of St. Patrick in Donegal, Ireland, were suggested by the Eleusinian mysteries, and his effort to trace historically many fundamental doctrines of Protestantism from prechristian Stoicism in Cilicia through Emperor Leo and John Huss. These criticisms, however, sink into insignificance in comparison with the worth of this interesting book that comes from so eminent an authority on Hellenism as Professor Mahaffy, who devoted more than twenty years to the study of this epoch.

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Monuments of Christian Rome. By Arthur L. Frothingham. New York: The Macmillan Company (1908). Pp. 412. \$2.25 net.

This book belongs to the Macmillan Series of Handbooks on Archaeology and Antiquities edited

by Professors Percy Gardner and Francis W. Kelsey. It is what it professes to be—a handbook, and gives an adequate sketch of the Art of Christian Rome from Constantine to the Renaissance. The author promises "before long" a history of mediaeval art in Rome on a large scale, and this, taken in connection with Dr. Wilpert's expected work on mediaeval painting, should give ample material to scholars for intelligent study.

The author is especially well qualified to write on his subject. He spent seventeen years of his youth in Rome, and has returned many times since, being Associate Director of the American School of Classical Studies in its early history.

Although his field is confined to Rome and the Roman province, his book may be regarded as a supplement to the admirable handbook in the same series by the Reverend Walter Lowrie on *Monuments of the Christian Church*, which begins with origins of Christian Archaeological remains, and carries them down through the sixth and seventh centuries. The books overlap by several centuries, since Dr. Frothingham's begins with Constantine. He thus escapes the problem of the Christian basilica, and begins with the materials to hand, the Constantinian basilica.

After a few pages of prologue in which some pertinent remarks are made on the importance of Rome as an art center, and a few perplexing problems are presented, the book is divided into two parts. Part I (pp. 15-151) is an Historical Sketch, in which so much of political and ecclesiastical history is narrated chronologically as will furnish a suitable setting for the various works of architecture undertaken during the period, and the different artistic movements.

Part II (pp. 155-384) is a Classification of the Monuments, in which the classes of monuments are treated separately, with the historic changes and developments in each. There are chapters on the Basilicas, Campanili, Cloisters, Civil and Military Architecture, Sculpture, Painting (i. e. frescoes and mosaics), also interesting chapters upon Roman Artists, Art in the Roman Province, and the Artistic Influence of Rome. An excellent feature is an Index List of Roman Churches with a sketch of each.

Dr. Frothingham shows himself to be a conservative, and in favor of Rome. He is willing enough to admit Carolingian influence (though but little to the Lombards), and Byzantine workmanship, wherever history so requires, but he is firm for the persistence and triumph of the Roman School. Finally, after discussing such artists as the Cosmati and Vassallettus of the Lateran Cloisters, and claiming Arnolfo for Rome, he questions whether the Roman Pietro Cavallini, instead of Cimabue, is not to be regarded as the master of Giotto.

It is to be noted that the author regards the